



NEWSLETTER 14

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Sing little birdy, sing!



We have reached that time in our Summer season when we can announce that those early rising birds are tweeting with joy at the news that Phoenix memberships for 2019-2020 are to be available from Wednesday May 22nd. The vagaries of the economy will not trouble those swifts and swallows up early enough to apply for next year's membership as we have been able, just, to maintain the same cost of our EEB pricing as last year, namely **£60**. Thus, from next Wednesday May 22nd, and lasting until the end-of-credits of our final film of the year (The Heiresses on June 5th), if you wish to apply for the EEB membership, you know what to do, and quickly! This year, as finding the cheque book becomes increasingly difficult, for existing members we are offering the possibility to renew electronically and pay using BACS Faster Payments. Look out for the Application forms at our screenings. To renew, take the form home, amend any details, and then use the given Phoenix bank details to make your payment. Please write your EXISTING membership number(s) on the form and use these numbers in the 'Reference' part of your Faster Payment setup. Please return your completed form to us so we can match the payment to you and update any membership details on your behalf. Let us know what you think of this new way of renewal as we try it out! We make no commitment to hold either the Early Bird or regular pricing at such a low level, so that our EEB membership is perhaps an even better deal than last year. With rising inflation, uncertainty everywhere, and everything up in the air, our loyal membership can depend on the Phoenix if you join those twitterers catching the dawn chorus.

CANNES 2019

As you read this Newsletter 14, the 2019 edition of the Cannes Film Festival is just 24 hours old, so there will be much excitement on the *croisette* and beaches as the shindig rolls into that southern French town. Expensive hotels, big limos, and red carpets galore will accompany the host of international stars present for the glittering array of films screening both in and out of competition. And of all the award festivals throughout the year, it is to Cannes that our Film Selection Committee looks when considering our possible titles for inclusion in our programme. Indeed of the winners of the much-coveted *Palme d'Or* in the 2010s, we have missed only one title from our programme (the Thai film **Uncle Boonmee Who Can Recall His Past Lives**) – those we have screened include Michael Haneke's stunning **Amour** (85% audience vote), the marmite film **Winter Sleep** from Nuri Bilge Ceylan (84%), Ken Loach's truly wonderful **I, Daniel Blake** (95%), and most recently **Shoplifters** (87%).



The Grand Jury this year is headed for the first time ever by a Latino-American film director, known to Phoenix members, Alejandro González Iñárritu (we screened his **Amores Perros** way back in 2001 and you may well have seen **Birdman or (The Unexpected Virtue of Ignorance)** or **The Revenant**). His colleagues on the voting panel include US actress Elle Fanning, Alice Rohrwacher (remember her **The Wonders** from 2014), the bizarrely controversial Greek director Yorgos Lanthimos (we have screened **The Lobster**, but missed out **The Killing of a Sacred Deer**, and, of course, his big success **The Favourite**), and Moroccan film maker Robin

Campillo, whose **120 BPM (Beats per Minute)** we showed here in the Autumn.

So what will be looking out for this year? Here is a list of the films busting for the *Palme d'Or*, although there are many others not in competition, or looking to win the *Un Certain Regard* award (first given in the 1998 to recognize young talent and to encourage innovative and daring movie-making), screening in the Midnight Cinema slot, and more.

Jim JARMUSCH **THE DEAD DON'T DIE** (Opening film)
Pedro ALMODÓVAR **DOLOR Y GLORIA (PAIN AND GLORY)** (>)
Marco BELLOCCHIO **IL TRADITORE (THE TRAITOR)**
BONG Joon Ho **GISAENGCHUNG (PARASITE)**
Jean-Pierre DARDENNE + Luc DARDENNE **YOUNG AHMED**
Arnaud DESPLECHIN **OH MERCY!**
DIAO Yinan **NAN FANG CHE ZHAN DE JU HUI (THE WILD GOOSE LAKE)** (>)



Mati DIOP **ATLANTICS**
 Xavier DOLAN **MATTHIAS AND MAXIME**
 Jessica HAUSNER **LITTLE JOE**
 Abdellatif KECHICHE **MEKTOUB, MY LOVE : INTERMEZZO (>)**
 Ken LOACH **SORRY WE MISSED YOU**
 Ladj LY **LES MISÉRABLES** (1st film)
 Terrence MALICK **A HIDDEN LIFE**
 Kleber MENDONÇA FILHO + Juliano DORNELLES **BACURAU**
 Corneliu PORUMBOIU **LA GOMERA (THE WHISTLERS)**
 Ira SACHS **FRANKIE**
 Céline SCIAMMA **PORTRAIT OF A LADY ON FIRE (>)**
 Elia SULEIMAN **IT MUST BE HEAVEN**
 Quentin TARANTINO **ONCE UPON A TIME... IN HOLLYWOOD**
 Justine TRIET **SIBYL**
 Eric TOLEDANO + Olivier NAKACHE **HORS NORMES (THE SPECIALS)**(Closing film, out of Competition)



Oh, and just like the Phoenix, Cannes has a Classics section, this year to include three titles by Luis Buñuel (no, not **El ángel exterminador!**), Stanley Kubrick's **The Shining**, and for the bikers and hippies out there **Easy Rider** will take film-watchers off into the Mediterranean sunset ...



All the news that's fit to sing

Once again we hope you have enjoyed the pre-film musics played in the cinema before our screenings this term. Here is a round-up of the tunes you have been listening to.

The Nile Hilton Incident: rather like our screening of two years ago, this film is set fully in Cairo just as the revolutionary events of Tahrir Square were getting under way, so we chose a mix of music reflecting modern Egyptian pop music, but with an edge alongside songs with the city's name in the title. Thus *Digitalism in Cairo* sat with the Moseeqa Band's *Qodwet Malayeen*, Tamer Hosny's *100 Wesh* with David Ackles' classic *The Road to Cairo*, and it would have been hard to omit Madness doing their *Night Boat to Cairo*. Perhaps the strangest inclusion of all was the minor 60s star Clinton Ford singing *The Old Bazaar in Cairo*.

The Wife: The word "wife" crops up in a surprisingly long list of song titles so a selection was made to reflect the eponymous role played by Glenn Close. It is hard to be sure Jonathan Pryce's husband character saw her as *My Loving Wife* (George Jones), and there was the possibility she was *The Gypsy's Wife* (Leonard Cohen) and a *Drifter's Wife* (J J Cale), whilst Prokofiev's *The Tale of the Buffoon* seems an unlikely description of Close's strong character. Perhaps The National's tune *Trophy Wife* may be the most appropriate title from our choices in Pryce's eyes.



A Private War (Members' choice film): In an ideal world we would have featured Marie Colvin's Desert Island Discs selection, but the truth is that she never appeared on that august programme. The pre-film musics included two tracks heard in the film, Annie Lennox singing *Requiem for a Private War*, and *Bet You Never Thought* by Brighton MA. Our other choices were tunes about journalists and their trade, including Portsmouth-born Joe Jackson singing *Sunday Papers*, whilst Billy Bragg exhorted us to *Never Buy The Sun*, and The Jam sang their classic *News of the World*.

All the Wild Horses: There was an intriguing choice to be made for this evening's tracks. The Rolling Stones' track *Wild Horses* has been covered by all and sundry, from Susan Boyle to The Flying Burrito Brothers, via Sharon Jones & the Dap-Kings, but apart from the first-mentioned singer's offering and The Rolling Stones' original take, we plumped for other songs with the key words included. They included Norwegian band Apoptygma Bezerk's *Who's Gonna Ride Your Wild Horses*, and almost by way of an answer, Chris Ledoux singing *He Rides the Wild Horses* against Kenny Rogers offering the female side with *She Rides Wild Horses*.

C'est la vie: Amazingly, there has never been a song sung by any of the great French *chansonniers* (or at least that we could get hold of!), but there are a number of tunes from elsewhere using it as a title or in the lyrics. Candi Staton's *Young Hearts Run Free* was there lyrically, whilst Khaled, B*Witched and Stereophonics hit with the actual title, and Phosphorescent adding *No. 2* to those words. *Et naturellement*, we could hardly leave out French icon, the late Johnny Hallyday's *C'est la vie qui veut ça*.



The Heiresses: Our final film is from Paraguay - a first for the Phoenix - and it seemed an ideal time to play out our year with music from that South American Spanish- and Guarani-speaking country. Some lovely titles were in the list with C. Baez Monges starting things off with *Es linda nuestra tierra* and Tierra Adentro agreeing with their *Paraguay linda*. There were two songs from Luis Alberto de Paraná and los Paraguayos (*Mi guitarra y mi voz* and *Voy gritando*) and you heard two polka tunes, Perfil singing *Che renda alazan*, with Los Alfonso offering their *Regalo de Amor*.